



village church to be blessed by the parish priest. Sometimes, depending on the family tradition and village, he also takes the "Slavski Kolach"—a special ceremonial bread baked for the occasion—and it is cut in four pieces, symbolizing the Cross. Very often, as is the case among Serbians in America, the parish priest comes to the house to perform the ceremony and if this is not possible, the head of the family cuts and offers the kolach. The first day sees the arrival of the guests of the family. Upon entering the house, each guest partakes of a teaspoonful of the cooked zito in honor of the celebrated saint, in memory of the souls of the departed, and symbolizing common unity. If the patron saint of the particular family happens to be St. Michael the Archangel or St. Elijah, the zito is not offered since they are the only two saints on the Christian calendar who ascended into heaven alive.

While entire atmosphere of the Krsna Slava is a holy and solemn one, there is nevertheless great rejoicing and merrymaking. In many parts of Serbia the local gypsy orchestra will be engaged to play for the singing and dancing at least the main day of the festivities. In the afternoon tarts with preserves are served and wine and "slivovitz", the famous Serbian plum brandy, is found in abundance. The main meal will feature a young pig or lamb roasted over wood ashes out-of-door. No meat is eaten, however, if any of the days falls on a Wednesday or Friday, which are abstinence days for the Orthodox Serbians.

The second day is called the "paternica" so-named because all the women in the village visit the family starting in the morning. On the third day there is no celebration as such, however the family observes the day in that they perform no work.

In the olden days the Serbians lived in a "zadruga" or family co-operative whereby the head of the family lived under one roof together his numarried children and all his married sons, their wives and children, and all the other relatives that did not belong to another zadruga. It was not uncommon that fifty or more should live in such a community together. It was a natural protection against the Turks under whose rule the Serbs lived some 500 years.

In each zadruga was a complete village representing all the necessary craftsmen and the work was divided so that all the needs were met. One son was the family shoemaker, one kept up the repairs, some tilled the soil; in the same way the spinning, clothes-making, baking, and cocking was divided among the women. It was in this environment that the Krsna Slava flourished and was most meaningful. It brought to the household heads of other

zadruga and this undoubtedly strengthened their national feelings and ties. Being under Turkish rule with very little if any privileges, the Serbians needed a force to preserve their national distinction in their darkest hours, and the Krsna Slava as a part of their religion afforded them that opportunity.

Today, while that earlier importance is no longer a necessity, the significance of the Krsna Slava is still celebrated even in America under the most modern circumstances. Due to present day living, it is now a one-day celebration, but the patron saint is honored nonetheless. Whether in Yugoslavia, America or any other country they might have migrated to, once a year every Serbian family remembers its patron saint and celebrates its Krsna Slava.



Millbrae Highlanders of Walter Grothe

Millbrae is nestled in the highlands 10 miles south of San Francisco. The above Highlanders are directed by Walter Grothe (dark glasses). The group specializes in Austrian and Lithuanian dances. They have a large repertoire of Lithuanian dances. The above are but a few members of the group taken after they finished dancing Jonkelis. (Foto Fredda C. Carr).

NEW KOLO RECORDS

KOLO FESTIVAL — the label specializing in the Best Balkan and Slavic Folk Dances

KF 805	NATALIJA KOLO
	DRMES #1
KF 804	MISIRLOU
	DRMES #2
KF 803	SUSU MILE
	CZARDAS
KF 802	SERBIANKA
	MALO KOLO
KF 801	MOMACKO KOLO
	OJ MARICKA PEGLAJ

— Played by the
SLOBODA TAMBURITZA ORCHESTRA
Price \$1.05 ea.

SLAV-ART MUSIC CO.
3257 East 14th Street
Oakland 1, Calif.

A BIT OF SLOVENIA



SLOVENIA—A BIT OF YUGOSLAVIA IN THE ALPS

Peter E. Kurnick

In the very northwest corner of Yugoslavia, east of Italy, and south of Austria lies the neat and tidy little Alpine land of Slovenia. Here everything is green and fresh and inviting. Here the meadows are as smooth as lawns and the forests as clean as parks. Here flowers beam from all the windows and men and women always work side by side. The Slovenes are thrifty, frugal, practical and noting is ever wasted or "gone to seed". They carry their burdens in very convenient hand carts rather than on their backs. Going into the town is evidence of thought, care and skill. The outdoor shops, large markets are daily filled with village produce and with handiwork from peasant homes. Many of the homes still possess spinning wheels and even today older Slovene women make their own material which is durable and lasting. There is little splurge and outward show, but much hearty cordiality, a native sense of worth and a general use of all that nature offers.

The place that is of greatest pride in Slovenia is Lake Bled, a deep warm lake surrounded by wooded mountains which former and present rulers of Yugoslavia still use as a summer resort. This attractive and rich resort is visited by thousands of tourists from all over the world. Another outstanding resort is Rimske Taplice and a number of others in the northwestern part of Slovenia not far from the Austrian border.

The Triglav Waltz is derived from Triglav (Three Heads) the highest mountain in Yugoslavia (2863 meters) which can be seen from a great distance. Other summits are Grintovec (2500 meters), Starzec (2300 meters), and Zaplota (1843 meters). Boys and girls climb the summits of Zaplota and gather lilies of the valley, edelweiss, and alpine herbs

which are used for medicinal purposes during the winter months.

Many of the old traditions are still being carried out today. One particular Sunday in the year is set aside by the parish for the village, and is the most festive and celebrated event. On Saturday afternoon the village boys commence ringing the four church bells in the church tower to announce that a celebration will take place. Again as early as 1:30 Sunday morning the village boys are already in the church tower ringing the bells. The reason for such an early start is to be among the first to announce the celebration. If a neighboring village is ahead, then they stole their pride, and many times come into a conflict between the boys. The village boys go calling on their best girls cautiously to avoid waking sleeping parents, boys knock on their favorite's windows and are presented with a bouquet of flowers to wear on the left side of their hats for the celebration.

The sound of the bell can be heard within a 20 mile area, and many have to get an early start, for they walk the entire distance along the country roads. The ones who are at home or in the fields can follow the entire mass as the village boys work in the tower bells in connection with the bells rung by the altar boys.

There is no hall in the village and the thrashing house is provided for the two day celebration. The women prepare the best cooking and special baking just for that day, as people come from near and far. Difference is ages does not divide the young and old people. Music is accordion and clarinet. Dancing is mostly polkas and waltzes, which are of a smooth style, together with a number of free style national dances. The Slovenes are hard workers and happy people, and find great consolation in singing and dancing in their country.

—●—

KOLO HOOLYEH

"The Glory Road of Folk Dancing"

Louis Denov

"Hoolyeh" (accent on the first syllable) is a wonderful Jewish word. It means—whoop it up, raise the roof, live it up, immerse yourself in the community fun; also the celebration at which such a spirit prevails. There is no common English equivalent for hoolyeh, which is symptomatic, I believe, of our Anglo-Saxon difficulty in understanding the real nature of folk dancing. Remember that England at one time was so dance happy it was called Merry England. We have degenerated so far from this spirit that we now don't even have a good common single word to describe this type of earthy celebration.

The hoolyeh is more solidly entrenched in folk history than even our folk dances are. It is well known that all men throughout history has had these emotional dance jamborees or hoolyehs. Some of our folk dances are hundreds of years old, but the hoolyeh as a social device is thousands of years old. All men but one has used the hoolyeh, the exception being the modern civilized man. Maybe that is why we have so many neurotics and emotionally mal-adjusted people around. The hoolyeh is the antidote of worry and misanthropy. You can't be anti-social and get lost in the spirit of the hoolyeh. Further, I suspect that the reason some of our folk dances have lasted as long as they have, while round dances (some of which are lots more fun) die out rapidly, is that the folk dance was preserved thru the medium of the hoolyeh. It is a case of—it ain't what you do, its the way that you do them.

I am convinced that the Hoolyeh is the real core of folk dancing. The glory road of folk dancing will be found thru more and better hoolyehs. I think that some of our teachers and folk dance leaders have a poor understanding of this,